The New "Bag" Coats

LADY DUFF-GORDON, the famous "Lucile" of London, and foremost creator of fashions in the world, writes each week the fashion article for this newspaper, presenting all that is newest and best in styles for well-dressed women.

Lady Duff-Gordon's Paris establishment brings her into close touch with that centre of fashion.

By Lady Duff-Gordon.

SOME one called them "bag coats," but I don't think that's a very good name for them. They are certainly loose, but in most of them the lines are somewhat severe. They are however, the very newest things in cloaks and long coats.

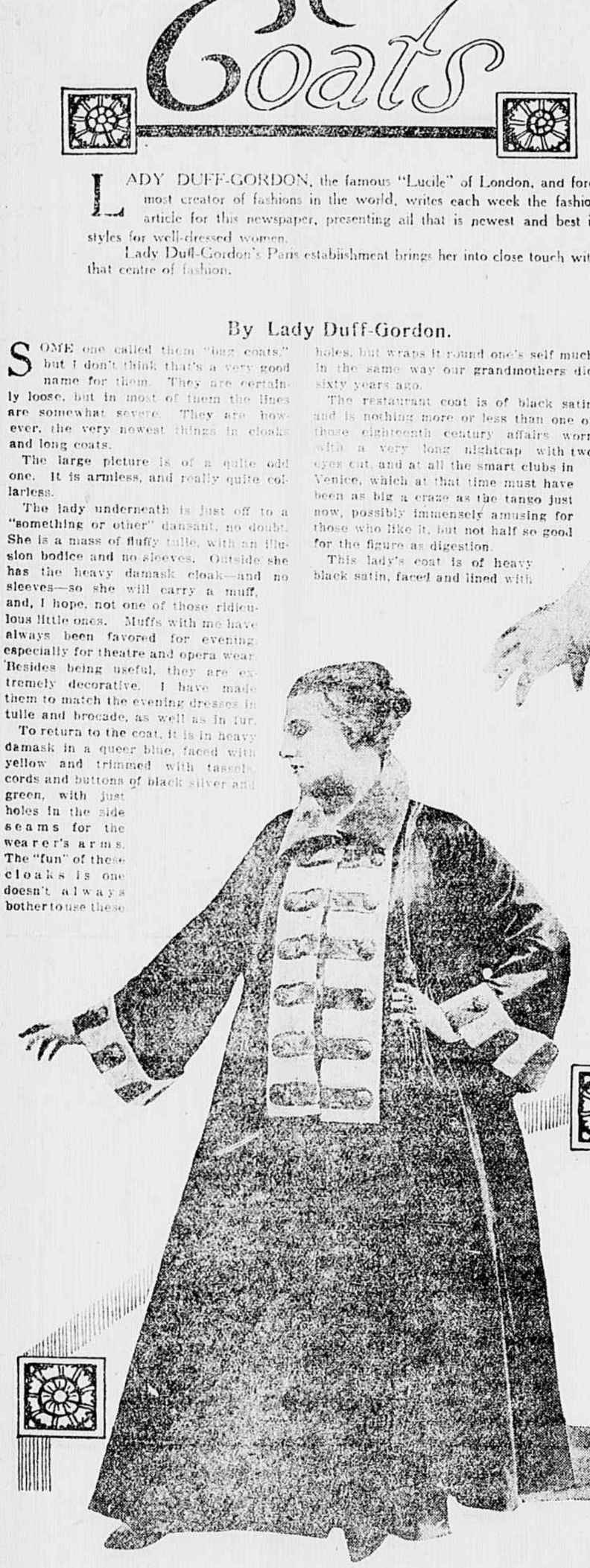
The large picture is of a quite odd one. It is armless, and really quite collarless.

The lady underneath is just off to a "something or other" dansant, no doubt. She is a mass of fluffy tulle, with an illusion bodice and no sleeves. Outside she has the heavy damask cloak—and no sleeves—so she will carry a muff, and, I hope, not one of those ridiculous little ones. Muffs with me have always been favored for evening, especially for theatre and opera wear. Besides being useful, they are extremely decorative. I have made them to match the evening dresses in tulle and brocade, as well as in fur.

To return to the coat, it is in heavy damask in a queer blue, faced with yellow and trimmed with tassels, cords and buttons of black silver and green, with just holes in the side seams for the wearer's arms. The "fun" of these cloaks is one doesn't always bother to use these holes, but wraps it round one's self much in the same way our grandmothers did sixty years ago.

The restaurant coat is of black satin and is nothing more or less than one of those eighteenth century affairs worn with a very long nightcap with two eyes cut, and at all the smart clubs in Venice, which at that time must have been as big a craze as the tango just now, possibly immensely amusing for those who like it, but not half so good for the figure as digestion.

This lady's coat is of heavy black satin, faced and lined with



Restaurant Coat of Black Satin, "Lucile" Model, with an 18th Century Inspiration.

The New "Bag Coat." It Is Neckless and Sleeveless. The Material Is Heavy Damask in a Queer Blue. It Is Built to "Flop On." "Lucile" Model.

The Newest Wraps That Haven't Any Collars or Sleeves and Just "Flop On" and the Automobile Coats That Are Made Out of Blankets

gray and silver, with tassels and buttons; it is funnel shaped and has big pleats at the back.

The last is for driving motor or else steamer purposes, and is of blanket stuff, striped with yellow invisibly with black and white finishings to give it what I call "the look." Note the becoming little hat and large decorative veil.

And let me now talk about sunshades. I have made some that I am really satisfied with. One is a flat Japanese shape, and is surmounted by two roses, one of shining silver tissue, the other of that same delicate blue, and both having a cluster of black leaves for background. Some of these, drooping downward, are silhouetted sharply against the encircling frills of white tulle, while for the final bordering and beautifying of this sunshade de luxe there is a wide applique of silver lace.

Less elaborate, but, many will think, more attractive, is a softness of white chiffon, on which there trails a wide turquoise tinted silken ribbon, picot edged, it almost goes without saying. Its career is broken wreaths of little pink roses, fashioned of folded and shaded chiffon, the handle being first enamelled.

Of very dainty effect, too, is pale pink flowered *mimon*, veiled with cobwebby ivory-toned lace. A bow of Saxe blue velvet ribbon is tied at the top, and thrust carelessly through one of its loops is a long-stalked La France rose. The buttedfly shaped—and trimmed—sunshade has been rather overdone; but, in spite of this fact, one is forced into a new admiration for the very latest model, where a giant butterfly outspreads its black lace wings against a soft, semi-transparency of white chiffon, which follows the same irregular shaping. The space between the wings at either side being filled in with a trellis work of black velvet baby ribbon, studded with pure Banksia roses.

There are not as many black and white schemes as you might imagine, at any rate, among these more fanciful creations, but one there is which borders borders white taffetas with a broad banding of black velvet ribbon, while, laid along one side, are some big muslin roses in pure white and the faintest possible shade of pink, with a bow of black velvet to keep them permanently in position.

Wonderfully effective, too, is a flatly shaped sunshade of white silk, unlined, so that its gilt framework is in decorative evidence. Its only outer adornment consists of a small bow of black velvet ribbon, which catches a cluster of ripe red cherries together so that they dangle temptingly over one side. But when this very pretty thing is opened there is revealed another and much larger bow, sewn flatly against the white lining at first, though its ends are left loose the better to bear their light burden of cherries.

Nor are fruit and flowers and feathers the only trimming, for fashion now permits you to adorn your sunshades, as well as your hats, with an array of tiny birds. One such new model, which is made in white *crepe* gauze and gauged chiffon, edged with a frill of lace, has a flight of seven wee white birds all along one side, while another most artistic affair of faintest pure silk, veiled first with pure tulle, and then with an equally and elusively delicate shade of green, has trails of green leaves, touched here and there with purplish brown to hold in the festooned fulness of the outer of filmy fabrics.

These natural tints having attracted a couple of dear little green-plumaged birds, one of which has settled down contentedly enough on a spray of foliage, though the other is poised ready for flight at the top of the dainty creation.

So you see that this season's latitude as regards shape and style extends even to our sunshades and makes it possible to give the most suitable finishing touch to toilettes, simple or smart, elegant or eccentric.

Automobile Coat of "Blanket Stuff" Striped wtih Yellow and Black. "Lucile" Model.

How Kerosene Lamps Explode and How to Make Them Safe

EVERY little while we hear of the explosion of a kerosene lamp, attended by serious injuries to persons who happen to be near, writes the editor of The Travelers' Standard. In the public mind there is something mysterious about these lamp explosions—something that calls for explanation. They are usually attributed to the poor grade of the oil, or to some other cause unknown to the owner or user of the lamp, or beyond his or her control.

There is nothing actually explosive about the oil itself, whatever its grade may be. Explosions are due to the ignition of mixtures of oil-vapor and air, and they are more likely to occur when using a low grade oil than when using one of a higher grade, because the low grade oil contains a larger proportion of light, volatile hydrocarbons, and it, therefore, gives off vapor more freely. But whether the oil be high grade or low grade, its vapor will not explode unless it is mixed with air in a suitable proportion, and fired by direct contact with a spark or a flame.

The quantity of oil-vapor generated in the reservoir of the lamp depends upon the temperature of the reservoir, as well as upon the nature of the oil—a high temperature causing a marked increase in the vaporization. It is, therefore, advisable to keep the temperature of the oil reservoir as low as practicable.

All lamps should be kept as cool as their construction will permit, however. For example, they should not be allowed to stand on, over, or near hot stoves, registers, or radiators. They should also be kept as nearly full as possible, so that the space occupied by the oil-vapor may be small.

For flame to gain access to the interior of the reservoir there must be an opening of some kind, through which it can pass. The opening may be due to the omission of the plug or cap from the filling aperture, or it may be due to a break in the reservoir, or to other causes. More often, however, the explosion takes place because the wick does not fit the lamp properly. If the wick is too small, so that a considerable space is left on one side of it, gas may escape in this way, taking fire and carrying the flame down into the reservoir, if the opening is big enough.

This action may be assisted or precipitated by blowing down into the top of the lamp to put it out, or by the chilling action of a draft of cold air striking against the outer surface of the reservoir. If there is a considerable volume of mixed air and vapor in the reservoir in a highly heated condition, a sudden cold draft may cause it to contract quickly enough to draw the flame down into the reservoir, with an explosion as a result. Lest timid householders who may read this warning should be unnecessarily alarmed about the condition of their lamps, we desire to assure them that there is no danger of the kind described unless there is a plainly visible opening of considerable size down along one edge of the wick.

By examining any properly constructed kerosene lamp it will be seen that there is a small vent pipe, usually very much flattened, extending upward through the burner in such a way as to put the interior of the reservoir in free communication with the space immediately adjacent to the flame. This tube is provided in order to equalize the pressure inside the lamp with that of the surrounding air of the room. This little tube should be kept free, but care should be taken not to increase the size of it in any way.

It is a well known fact that flame will not pass through very small openings, and the maker of the lamp knows just how large this vent pipe can be made, and what shape to give it, so that it will fulfill its purpose without permitting the gas mixture in the reservoir to take fire from the flame or the lamp.

Finally, the operation of filling should never be carried out while the lamp is burning, nor while it is standing near any lighted lamp or gas jet, or near a stove with a fire in it.

If the various points that we have mentioned receive careful attention, there need be no fear of a lamp exploding, except as the result of dropping the lamp, or subjecting it to other rough and unreasonable usage for which it was never designed.